

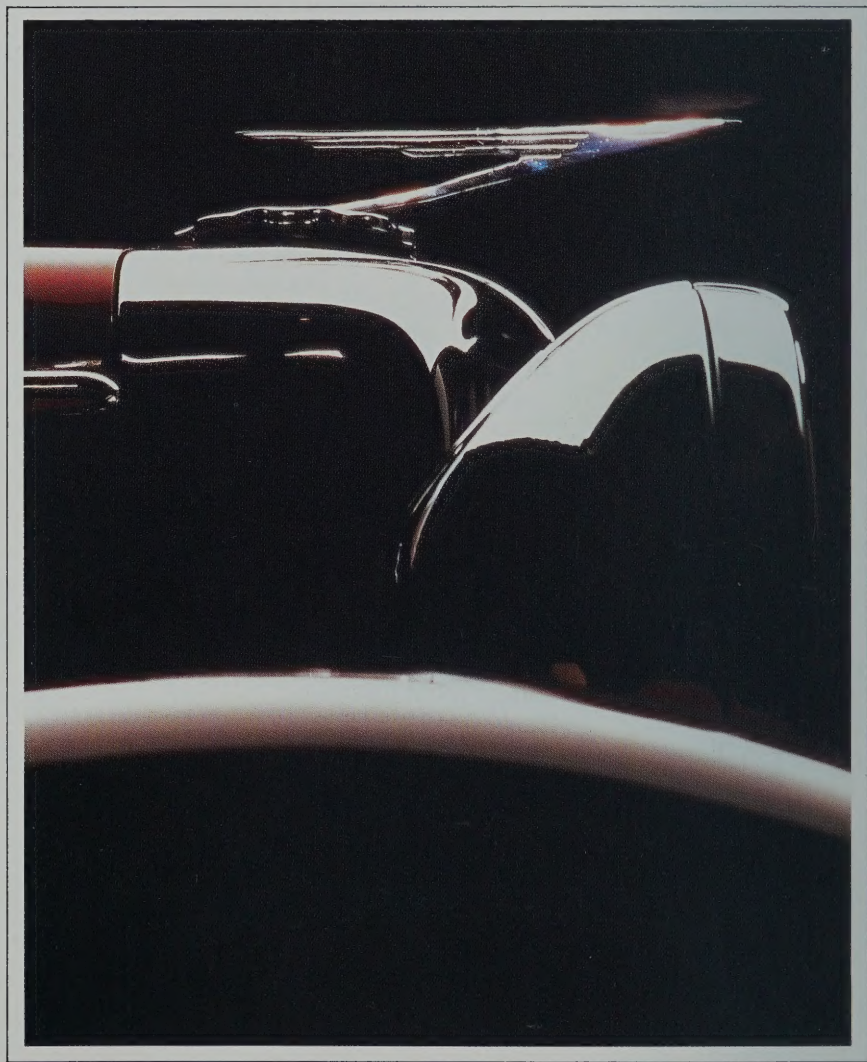
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Handel & Haydn Society

171st Season 1985-1986

Thomas Dunn, Artistic Director

William Gray, Assistant Conductor

Symphony Hall, Boston

Wednesday, April 16, 1986 at 8 p.m.

Friday, April 18, 1986 at 8 p.m.

Maria Clodes Jaguaribe, *piano*

Thomas Dunn, *conductor*

J. Haydn **Te Deum fur die Kaiserin**

L. van Beethoven **Fantasy for Piano, Chorus
and Orchestra, Op. 80**

Jayne West, *soprano*

Pamela Dellal, *mezzo-soprano*

Ethelwyn Worden, *alto*

Fritz Robertson, *tenor*

Mark McSweeney, *baritone*

Thomas Jones, *bass-baritone*

Intermission

W.A. Mozart **Concerto in D Minor, K. 466**

Allegro

Romance

Allegro assai

Tonight's performance is sponsored
in part by a generous grant from
SHAWMUT BANK
in celebration of its 150th anniversary.

The Handel and Haydn Society is supported in part by generous grants from the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities and the Boston Arts Lottery Council.

We are deeply grateful to the National Arts Stabilization Fund and the Greater Boston Arts Fund for their significant contributions to the Handel and Haydn Society.

THOMAS DUNN, *Artistic Director*

A native of Aberdeen, South Dakota, Thomas Dunn is a graduate of three universities and two conservatories with degrees in such subjects as organ and conducting. He recently received an honorary Doctorate degree from Providence College.

Among Dr. Dunn's activities are nationwide appearances as a guest conductor, as well as numerous recordings on Decca, RCA, and Advent Cassette labels. He has also taught at many prestigious colleges and universities, including the University of Pennsylvania, Swarthmore, Westminster Choir College, Union Theological Seminary, Peabody Conservatory, and Ithaca College. Currently, he teaches conducting and is the head of choral activities at Boston University. Impressed with his growing reputation, Boston's Handel and Haydn Society engaged Dr. Dunn as their Artistic Director, a position he has retained nearly two decades. This season marks his final year as Artistic Director with the Society; under his guidance Handel and Haydn has become a fully professional organization with a broad and varied repertoire.

MARIA CLODES JAGUARIBE, *piano*

A native of Brazil, Ms. Jaguaribe gave her first public recital at the age of six in the Teatro Municipal in Rio de Janeiro. After graduating from the Conservatory of Music in Rio de Janeiro, she continued her studies with Winifred Wolf, Bruno Seidhofer, and Leonie Gombrich in Austria, Germany and England. At that time she was the recipient of the first prize of the International Competition in Munich and was honored with the medal of the Harriet Cohen Institute of London and acclaimed as the "Best Young Pianist of the Year." Her appearances during this period included recitals at the Rittersaal during the Salzburg Festival, at the Concertgebouw in Amsterdam and in Wigmore Hall, London. She performed with the Mozarteum Orchestra of Salzburg, the Niedersachsen Orchestra of Hanover and the London Philharmonic. She earned her Doctorate in Musical Arts at Boston University and made her United States debut with the Denver Symphony Orchestra; since then she has performed with the Cincinnati Symphony, the Mozart Festival Orchestra in Lincoln Center's Philharmonic Hall, and the Boston University Symphony Orchestra.

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Ian Greitzer

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Pamela Paikin
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Hogwood assumes the podium for our 172nd season
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and the new. Don't miss it - SUBSCRIBE NOW!

October 24 & 26

Christopher Hogwood, conducting

Haydn Lord Nelson Mass
Symphony 104

Haydn spent many happy years in London, and our season opener celebrates this union by presenting two works intimately associated with that city, both performed on period instruments. We begin with the Lord Nelson Mass, the most popular of the great Masses commissioned for Eisenstadt. The use of trumpets in the famous Benedictus associates the work with the English hero Nelson and his celebrated victory over Napoleon at Wellington. Combined with this masterpiece is the last of the London Symphonies, long considered the pinnacle of Haydn's symphonic art.

November 5 & 7

Christopher Hogwood, conducting

Pergolesi Stabat Mater
Stravinsky Pulcinella

Giovanni Pergolesi, a contemporary of Vivaldi, died tragically at 26. Yet in his short lifetime, he influenced a century of musical history as only Monteverdi had before him. His talent was such that, over 180 years later, Igor Stravinsky became so enamored of his music that he modeled his famous Pulcinella ballet on Pergolesi's operas and sonatas. Handel and Haydn remembers Pergolesi with a performance of one of his most famous pieces, the beautiful Stabat Mater. In sharp contrast is Stravinsky's Pulcinella, a light-hearted "commedia dell'arte," full of mistaken identities and star-crossed lovers.

December 3 & 5

David Hoose, conducting

Handel Messiah

We continue our famous Christmas tradition of Messiah performances, begun in 1815 at King's Chapel. Guest conductor David Hoose, well-known to Boston audiences for his brilliant performances of Handel, leads our 133rd consecutive performance of this most popular of all oratorios. This year, we perform the version first heard in 1752 at Covent Garden.

January 21 & 23

Thomas Dunn, conducting

Haydn Symphony 60 ('Il Distratto')
Mozart Piano Concerto in C Minor (K491)
Copland Music for the Theatre

Principal guest conductor Thomas Dunn returns to the podium for a concert of 'theatrical' works. Symphony #60, 'Il Distratto', was Haydn's musical joke: in the finale, the strings retune during a grand pause and continue by playing the wrong notes--on purpose! We then jump forward to 1925, when the young Aaron Copland shocked traditional symphony audiences with his now-famous Music for the Theatre. We will conclude the program with Mozart's Piano Concerto in C Minor, a powerful and passionate work for soloist and orchestra.

March 23 & 24

Christopher Hogwood, conducting

Mozart Posthorn Serenade (K320)
Dvorak Wind Serenade
Britten Serenade for Tenor, Horn and Strings

The Mozart Posthorn forms the bread for our 'musical sandwich' of serenades from three centuries. It hints at the youthful Mozart's mood in a piece which is essentially cheerful but shows, at the same time, more somber emotions. Filling this 'sandwich' is the ethereal Britten Serenade, a song-cycle using the poems of Blake and Tennyson, and the Dvorak Wind Serenade, a piece which evokes the playful styles of Haydn and Mozart.

April 10 & 12

Christopher Hogwood, conducting

Handel Athalia

H&H begins a new tradition of performing Handel oratorios on period instruments, beginning with one of his earliest, Athalia. The story unfolds under the tyranny of the evil Queen Athalia, who murders all contenders to the throne, save her young son, Joas. A recurring dream of a boy who overthrows her drives Athalia to search the temple for him, and, spying the youth, she orders him brought to the palace. Divine inspiration moves Joas to prophesize Athalia's overthrow, and with the help of Abner, commander-in-chief, Joas is crowned King. Handel's music brilliantly captures the emotions of the characters, from the most tender to the fiery and from the compassionate to the vengeful.

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1. Haydn: Lord Nelson Mass Symphony 104

I	II
Sunday	Friday
10/26/86	10/24/86

1. Haydn: Lord Nelson Mass Symphony 104

I	II
Sunday	Friday
10/26/86	10/24/86

1. Handel: Messiah

I	II
Wednesday	Friday
12/3/86	12/5/86

2. Stravinsky: Pulcinella Pergolesi: Stabat Mater

I	II
Wednesday	Friday
11/5/86	11/7/86

2. Stravinsky: Pulcinella Pergolesi: Stabat Mater

I	II
Wednesday	Friday
11/5/86	11/7/86

2. Haydn/Mozart/Copland

I	II
Wednesday	Friday
1/21/87	1/23/87

3. Handel: Messiah

I	II
Wednesday	Friday
12/3/86	12/5/86

3. Handel: Athalia

I	II
Sunday	Friday
4/12/87	4/10/87

3. All Serenade Program

I	II
Monday	Tuesday
3/23/87	3/24/87

4. Haydn/Mozart/Copland

I	II
Wednesday	Friday
1/21/87	1/23/87

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(E) \$ 36.00	\$ 48.00	(E) \$21.00	\$24.00

6. Handel: Athalia

I	II
Sunday	Friday
4/12/87	4/10/87

(Letter refers to seating sections in Symphony Hall.
Charts and house plans available at subscription tables
for reference.)

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HANDEL & HAYDN SOCIETY
1986-87
AUDIENCE SURVEY

We'd like to ask your assistance this evening in filling out our annual audience survey. The information we gather annually helps us to determine how best to reach you, and to develop programs which will appeal to you.

1. Are you a Handel & Haydn subscriber? () yes () no

If so, how long have you been subscribing? _____

2. What is your zip code? _____

3. How many members are in your household: _____ adults
_____ children

4. Please indicate your annual household income:

() less than \$10,000 () \$25,000-\$40,000 () over \$60,000
() \$10,000-\$25,000 () \$40,000-\$60,000

5. Please indicate your age group:

() under 18 () 35-49 () over 65
() 18-34 () 50-64

6. Please indicate the highest level of education completed:

() high school () college graduate () grad./professional
() some college () some graduate work degree

7. What is your occupation? _____

8. Which newspapers do you read on a regular basis? (Check all that apply; 1 = read most often, 2 = second most often, etc.):

() Boston Globe () Boston Phoenix () other (specify):
() New York Times () Herald
() Wall Street Journal () Patriot Ledger

9. Which radio stations do you listen to on a regular basis? (Check all that apply; 1 = listen to most often, 2 = second most often, etc.):

() WBGH () WCRB () WEEL
() WBZ () WJIB () other (specify):
() WBCN () WBUR

10. Do you subscribe to or have you attended any of the following in the last 12 months?

	<u>Subscribe</u>	<u>Attend</u>
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Huntington Theatre	_____	_____
Wang Celebrity Series	_____	_____
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Museum of Science (member)	_____	_____
Harvard Art Museums (member)	_____	_____

11. How do you normally obtain information about cultural events? (Check all that apply):

() newspapers () radio () other (specify):
() mail () word of mouth

12. If you are a subscriber, which concert did you most enjoy this season?

_____ Why? _____

Which concert did you least enjoy? _____

Why? _____

Surveys may be returned to the blue boxes at our subscription tables during intermission or at the conclusion of the concert.

THANK YOU FOR YOUR HELP!

TEXT: Haydn — Te Deum

Te Deum laudamus: te Dominum confitemur.

Te aeternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi Caeli et universae
Potestates:

Tibi Cherubim et Seraphim incessabili voce
proclamant:

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth.

Pleni sunt caeli et terra majestatis gloriae tuae.

Te gloriosus Apostolorum chorus:

Te Prophetarum laudabilis numerus:

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confiteur
Ecclesia:

Patrem immensae Majestatis:

Venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem, non
horruisti Virginis uterum.

Tu devicto mortis aculeo, aperuisti credentibus
regna caelorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni, quos
pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis in gloria numerari.

Salvum fac populum tuum Domine, et benedic
hereditati tuae.

Et rege eos, et extolle illos usque in aeternum.

Per singulos dies, benedicimus te;

Et laudamus nomen tuum in saeculum, et in
saeculum saeculi.

Dignare Domine, die isto sine peccato nos
custodire.

Miserere nostri Domine, miserere nostri.

Fiat misericordia tua Domine super nos,
quemadmodum speravimus in te.

In te Domine speravi: non confundar in
aeternum.

*We praise thee, O God; we acknowledge thee
to be the Lord.*

*All the earth doth worship thee, the Father
everlasting.*

*To thee all Angels cry aloud; the Heavens, and
all the powers therein;*

To the Cherubim and Seraphim continually do cry,

Holy, Holy, Holy, Lord of God of Sabaoth;

*Heaven and earth are full of the Majesty of
thy glory.*

The glorious company of the Apostles praise thee.

The goodly fellowship of the Prophets praise thee.

The noble army of Martyrs praise thee.

*The holy Church throughout all the world doth
acknowledge thee:*

The Father, of an infinite Majesty.

Thine adorable, true and only Son;

Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.

*When thou tookest upon thee to deliver man,
thou didst humble thyself to be born of a Virgin.*

*When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven
to all believers.*

*Thou sittest at the right hand of God, in the
glory of the Father.*

We believe that thou shalt come to be our Judge.

*We therefore pray thee, help thy servants, whom
thou hast redeemed with thy precious blood.*

*Make them to be numbered with thy Saints, in
glory everlasting.*

O Lord save thy people, and bless thine heritage.

Govern them, and lift them up for ever.

Day by day we magnify thee;

*And we worship thy Name ever, world
without end.*

*Vouchsafe, O Lord, to keep us this day without
sin.*

O Lord, have mercy upon us, have mercy upon us.

*O Lord let thy mercy be upon us, as our trust
is in thee.*

*O Lord, in thee have I trusted; let me never
be confounded.*

NOTES: Haydn — Te Deum

Haydn composed two settings of Western Christianity's hymn of thanksgiving, *Te Deum laudamus*. The earlier of the two was written about 1764 for his employer, Prince Nicolaus I Esterhazy. The second, to be heard tonight, was a response to repeated requests from the Empress Marie Therese, an amateur singer who took on the soprano solos in court performances of Haydn's oratorios. The *Theresien-Messe* of 1799, though not written for her, bears her name. The exact date of the *Te Deum* Haydn composed for her is not known, since the autograph manuscript has disappeared. The existence of the work is first documented in October 1800, when Haydn billed the princely treasury for the copying of orchestral and vocal parts for a performance at Eisenstadt.

It has been surmised that Haydn had these parts prepared for the visit of Admiral Nelson to Eisenstadt, where the British hero was magnificently entertained by Prince Nicholas II. The Emperor Franz himself seems to have visited the Esterhazy estate in the autumn of that same year, and perhaps the *Te Deum* was again brought out to celebrate that event. Haydn's new *Te Deum* did not create the public sensation which *The Creation* and *The Seasons* did. Since a practical piece of church music by the world's leading composer would be eagerly welcomed, however, Breitkopf and Hartel published it in the autumn of 1802 with an added German text. Presumably, a manuscript score and parts had been prepared for presentation to the Empress, but no trace of these survives in the court music archives.

The Handel & Haydn Society, as part of its self-imposed mission to raise the standard of church music in the United States, published the *Te Deum* in 1832 in the fourth volume of *The Boston Handel and Haydn Society Collection of Sacred Music*. This was edited by Lowell Mason and also included the "Creation" Mass of Haydn, both works in vocal score with the important orchestral passages sketched in. When a *Te Deum* was required in the early days of the Society, the choice fell on Handel's *Dettingen Te Deum*. An edition of this perennial favorite had been sponsored by the Society in 1818 only three years after its founding.

The *Te Deum for the Empress*, as the work has been called, begins with a brief orchestral introduction which anticipates the opening choral unison, a major-mode allusion to the traditional Gregorian melody of the *Te Deum*. This is repeated at "Tu Rex gloriae," giving the first section (before the Adagio) a tripartite form. The tempo of the piece is allegro, except for the Adagio of ten measures "Te ergo quaesumus." This central, contrasting section makes the entire work tripartite, and a similar procedure is found in the 1764 Esterhazy *Te Deum*. A quiet, setting of this particular verse was customary out of reverence the Passion.

Within a general mood of exuberance and busy string figuration, Haydn achieves contrast by varying the vocal textures and the dynamics. There are no vocal or instrumental solos and very little dwelling on individual lines of the text. A certain impression of breadth is imparted to the whole by the closing double fugue, "In te Domine," and by the displaced accents and the richer harmony of "non confundar." Bruckner must have liked the latter passage, for a reminiscence of it appears in a delightfully incongruous way at the end of his *Te Deum*. The orchestra for Haydn's *Te Deum* consists of flute, oboes, bassoon, 2 horns, 3 trumpets, timpani, strings and organ.

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[Ode to Music]

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien,
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen,
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb' und Kraft vermählen,
lohnt dem Menschen Götter-Günst.

*O how gracious and cajoling
sound the harmonies of life,
How like blossoms gently rising
in a garden of delight.*

*Peace and joy in fluctuation
slip in friendship through the waves;
Every coarse or hostile gesture,
changes into sheer delight.*

*For when Music works its magic,
sings the solemn mood of words,
Glorious things will be forthcoming,
light will shine through night and storm.*

*Sweet the peace in inner being,
joy, the outward, happy state.
Which a springtime sunshine shows us
as it spreads its light through art.*

*Now the heart great things has nurtured,
which have blossomed new and fair.
And a spirit spread around us,
and in chorus gave reply.*

*O receive then, lovely spirits,
bounteous gifts of lovely art.
For, when love and skill are married,
heavenly favor is man's part.*

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NOTES: Mozart — Piano Concerto in D Minor (K.466)

Mozart's Piano Concerto K.466 is an unusual work in many respects, even for Mozart. It is the first concerto in which he uses a minor key (one of two ultimately), and the first to be scored with trumpets and drums in addition to strings and winds. We even know the circumstances of its first performance, for Mozart's father was visiting him in Vienna at the time. Leopold Mozart wrote to his daughter that at the rehearsal the copyist was still at work, and that Mozart had not had time to play the Rondo. Nonetheless he found the concerto "excellent" and described his son's playing as "magnifique."

In 1785 Mozart's career and reputation were at their height. K.466 represents a new kind of approach, ambitious and searching, to the concerto challenge. There is a fuller balance and integration between soloist and orchestra than before, and a more heavily developed last movement than was traditional. With its smoldering, restless *Allegro*, its lyrical *Romanze* with the agitated central section, and its rich and turbulent final *Rondo*, the D minor Piano Concerto carried Mozart's name into the nineteenth century more resonantly than any other work. Beethoven even wrote cadenzas for the first and last movements.

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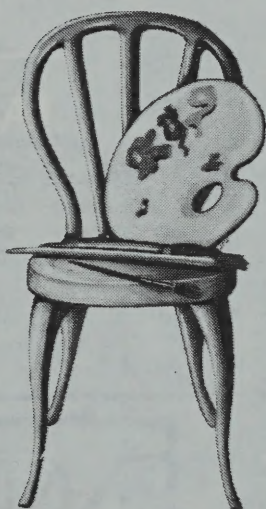
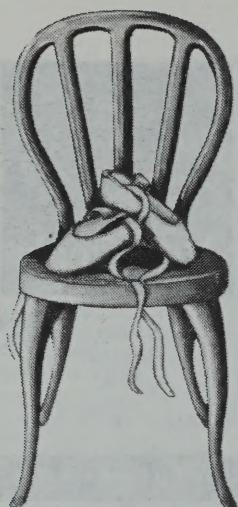
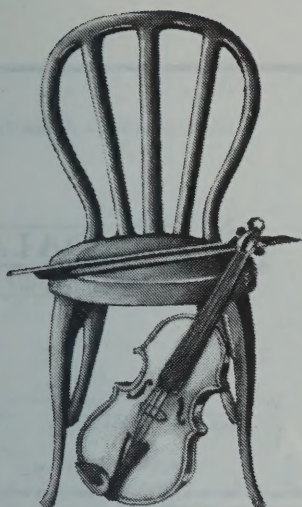
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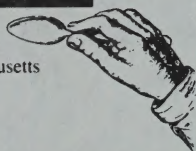
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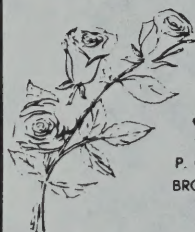
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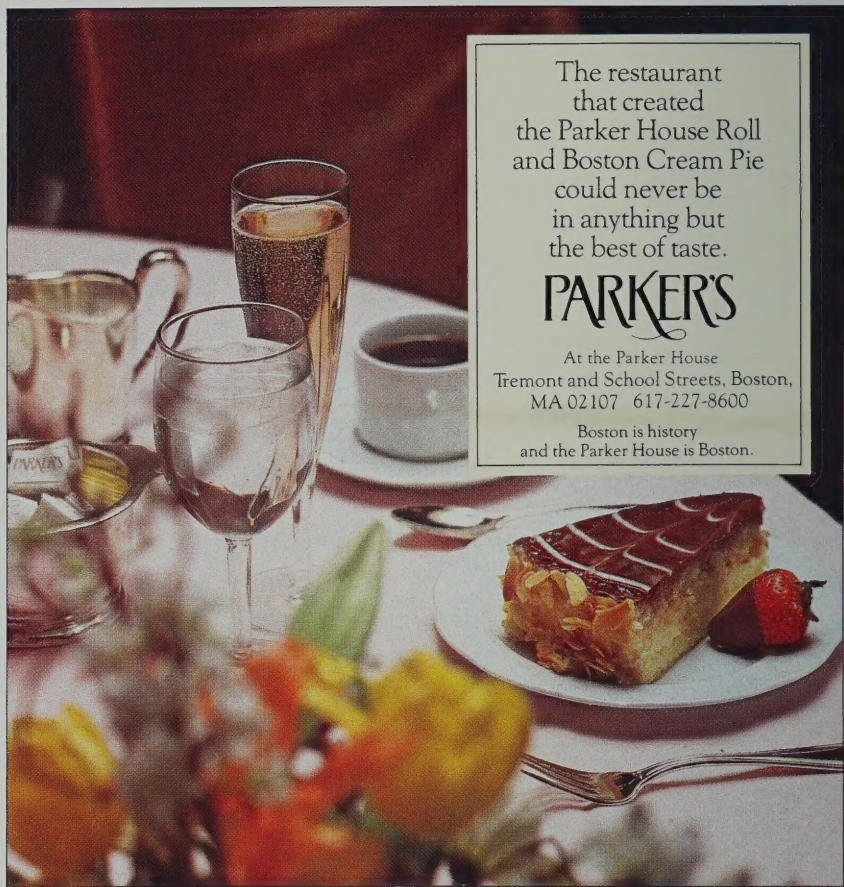
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